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MIYAZAKI'S SPIRITED AWAY



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「千と千尋の神隠し」より

Spirited Away

あの夏へ

●久石 譲／作曲●

PIANO SOLO

Ano Natsu he (One Summer Day)

ADVICE

Original Key

→この映画のテーマとなるメロディー。ピアノの美しい響きをうんと生かして、懐かしくしっとりと弾く。

→*f*の部分はボリュームを上げ、ユニゾンで感動的に。それから音をしばって、2小節ずつうんとふくらみをもたせてから次の*mp*へ。

→♩=108の部分からはスタッカートのタッチをていねいに。かけ合いになる部分は心の中できちんと区別しながら。

Ogura remmure quèu

ARRANGE : K. K. SMALLWOOD

♩=82

FM7(9) CM9/E B^bM9/D E7sus4/C[#]

(L.H.)
p

FM7(b5)

Dsus4/A Csus4/G FM7(b5)

Asus4/E D7sus4 E7sus4 FM7(11) G7(13)

mf

C6⁽⁹⁾ Dm9 Cadd9/E

Fm9 G7(b9,11) G7 F6 E7(#9) Am7 Gm9 C7

F6 E7(#9) Am D9 F/G

D9(11) Dm7/G Am Em/G F C/E

Cm Dm7 D7 Gsus4 G Am Em/G F Cadd9/E

Chords: Cm/E^b, Dm7(b5), B^bm/D^b, C7, Fm, Fm/E^b

Dynamic: *mf*

Chords: Dm7(b5), G7, FM7(11)

Tempo: ♩=108
Chords: FM7, G

Dynamic: *mp*

Chords: Cm/E^b, F

Chords: F, Dm7, G

Dynamic: *ff*

FM7

f

G

G

E $\flat$

E $\flat$ M9(11)

D7sus4/E $\flat$

FM7

Gm

Dm7

Dm7

D

D $\flat$ M7

f

E $\flat$ M9(11)

ff

「千と千尋の神隠し」より

Spirited Away

不思議の国の住人

久石 譲 / 作曲

PIANO SOLO

Напог импане рыгес

A D V I C E

Original Key

→コードの響きが奇妙なおもしろさを出している。

→中間部あたりの右手の16分音符は、粒をそろえ、はっきりした音で弾く。左手のスラー、スタッカートやアクセントで表情を出していく。ひとつの難関なのでよく練習しよう。

→*ff*の部分はペダルをふんだんに使い、感情的に。Fusigi no Kuni no Jyunnin
(People in the Wonderland)

ARRANGE : K. K. SMALLWOOD

♩=116

CmM7

B^baug/C

CmM7

B^baug/C

A7(#5)/C

B(b5)/C

A7(#5)/C

B(b5)/C

Cm



Cm

D7/C

Cm

Fm/C

Cm Bm(b5)/C

Cm

D7/C

Cm



Fm/C

Cm Bm(b5)/C

Cm

D7/G

Gm



Fm G7/F Fm B^bm/F Fm Em(^b5)/F Fm G7/F Fm

mf

B^bm/F Em(^b5)/F Fm G/C Cm

CmM7 A^b/C CmM7 A^b/C B^baug/C B^baug/C B^baug/C CmM7 A^b/C CmM7 A^b/C

D^b/C C(#4) Cm

mp

Dm7(^b5)/A^b G7 Cm Dm7(^b5)/A^b G7

Cm Cm7 F/C Fm/C Cm

E^b D D^b Cm

Cm D7/C Cm Fm/C Bm^(b5)/C Cm D7/C Cm

C7 Fm7 B^b7 E^bM7 A^b D^bM7

G7^(b5) Cm G7^(b9) Cm G7^(b9) Cm Cm

Cm CmM7 Cm9 Cm A/C A^b/C G/C

Cm

Cm

mf

Cm C7 Fm7 B^b7 E^bM7

A^bM7 D7(b5) G GM7 G7 Cm/G G G(b5)

cresc.

Chords and musical notation for the first system:

Cm D7/C CmM7 Fm/C Cm G7/C Cm Bm/C Cm

Chords and musical notation for the second system:

C7 Fm7 B^b9 E^bM7 A^bM7

Chords and musical notation for the third system:

D^b Gsus4/D G7(b5) Gsus4 G7(b5)

Chords and musical notation for the fourth system:

Cm mf f

Chords and musical notation for the fifth system:

CmM7 B^baug/C CmM7

Chords and musical notation for the sixth system:

CmM7

B^baug A7(#5)/C B^b(b5)/C A7(#5) B^b(b5)/C Cm D7/C Cm

mf
stacc.

Fm/C Cm Bm(b5)/C Cm D7/C Cm Fm/C Cm Bm(b5)/C

Cm D/G Gm Fm G7/F Fm

f

B^bm/C Fm Em(b5)/F Fm G7/F Fm B^bm/F Em(b5)/F

Fm Baug/C Cm G Cm G Cm

「千と千尋の神隠し」より

Spirited Away

6番目の駅

久石 譲 / 作曲

PIANO SOLO

6 Banme no Eki (Sixth Station)

A D V I C E

Original Key

▶左手のアルペジオがテンポとサウンド感をかもし出す。ペダルを深く踏み替え、滑らぬようレガートに仕上げよう。また、音の粒がそろうようにスタッカートや付点など、様々な指に負荷をかけた事前の練習も試してみよう。

▶右手はいつもクリアな音色で、指先をやや固くしてプレイ。エンディング間近の8分音符の連続は、各頭の拍を特に大切に弾き、音の流れを出してみよう。

Улетая далеко

ARRANGE : MIKI KURAHASHI

♩=84

Em9⁽¹¹⁾ CM9⁽¹¹⁾/E

C6⁽⁹⁾ CM9⁽¹¹⁾/D D7 Em9⁽¹¹⁾

R.H.

CM9⁽¹¹⁾/E C Dsus4 N.C.

G7⁽⁹⁾ F7/G

Fm/G E^bdim/G Asus4/E Gsus4/D D/C[♯] G7sus4/D F7sus4

C/B (8va) F7sus4 E7sus4/B^b D7sus4/A B^bm7/A^b C/B^b

Fm9 E^b D^bm9(11) Cm7 C7(b9)

C7(b9) Dm Em

Em9(11) CM9(11)/E C

6番目の駅③

C/D D7 Em9(11) CM9(11)/E

C6 Dsus4 D[#]dim Em CM9(11)/E

CM9(11)/E CM9(11) Dsus4 D7 Em9(11)

Em9(11) CM9(11)/E

CM9(11)/E CM9 Dsus4 D[#]dim Bm7/A Bm7/F[#] Em7(9)

「千と千尋の神隠し」より

Spirited Away

帰る日

久石 譲 / 作曲

PIANO SOLO

Kaeru Hi (The Return)

ADVICE

Original Key

- 千尋が無事難題を解決し、不思議な世界から現実の世界へと帰るまでの描写をイメージして。
- 冒頭は沖縄旋法を使った神々さまのテーマを喜びに溢れて。細かく動く16分音符は、すばやく手首を移動して弾いてみよう。
- 曲調は一気に変わり、静かにテーマのメロディーが戻ってくる。思いを寄せるように心を込めて。最後に左手でメロディーを奏でる所は途切れないように、心の中で歌いながら練習してみよう。右手は邪魔にならないように淡々と。

Возвращение

ARRANGE : LELIROU

♩=120

p *ff*

C C Am F Em7 Am G

pp

♩=82

G FM7 CM7/E

CM7/E FM7(11) G6(9) C6(9)

Am7(11)/C Dm(9) Cadd9/E Fm7

G9 F6(9) E7(#9) Am Gm7 C7 F6(9) E7(#9)

mp

Am9 D9 FM7/G G D9(13)

FM7/G G Am Em/G F C/E E^b6 Dm7

D^b7 Dm7(11)/G Am Em/G F Cadd9/E Cmadd9/E^b Dm7

B^bm/D^b C7 Fm Cm6/E^b Dm7(b5) G7(b9)

Dsus4 Esus4 Em

Fm9 Gm7 D^bM7(11) C7sus4

Dmadd9

First system of musical notation. The right hand plays a melodic line with eighth notes, starting on D4 and moving up to F#4. The left hand plays a simple bass line with quarter notes. A slur connects the first two measures of the right hand.

Fm7(11)

G6

Second system of musical notation. The right hand continues the melodic line. The left hand has a few notes in the first measure, then rests. A slur connects the first two measures of the right hand.

Cadd9

Am7(11)

Dm7(9)

Third system of musical notation. The right hand continues the melodic line. The left hand has a few notes in the first measure, then rests. A slur connects the first two measures of the right hand.

C/E

Em/A

Fourth system of musical notation. The right hand continues the melodic line. The left hand has a few notes in the first measure, then rests. A slur connects the first two measures of the right hand.

Fadd9

Gadd9

Cadd9

Fifth system of musical notation. The right hand continues the melodic line. The left hand has a few notes in the first measure, then rests. A slur connects the first two measures of the right hand.

湯婆婆 ●久石 譲／作曲●

PLANO 500

Yuvava

ADVICE

Original Key

*mf*の部分からはおおらかさを出し、音にも広がりを持たせて。

ARRANGE : K. K. SMALLWOOD

705ada

♩ = 96 N.C.
gva

Waa

f

p

gva bassa

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major, 4/4 time, and consists of 16 measures. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The score includes a "cresc." marking and a "D" marking. The final measure is a whole note chord.

Musical score for "The Girl on the Train" by Lisa Fiedler. The score is in G minor, 3/4 time, and consists of 12 measures. The key signature has two flats (Bb and Eb). The tempo is marked "Moderato". The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The right hand (R.H.) is marked with a treble clef and the left hand (L.H.) with a bass clef. The score includes various musical notations such as notes, rests, and chords. The dynamics are marked as *mf* (mezzo-forte) and *f* (forte). The score is written for piano.

C/G B^b/G C/G D^b/G C/G $A^bM7^{(13)}$ A^badd9 $G^bM7^{(11)}$ $G^b6^{(9)}$ Dsus4

B^baug7/C Cm^{(b5)/B^b}

p *pp*

Cm^{(b5)/B^b}

B^b/A^b Cm^{(b5)/B^b}

p *mp*

Cm^{(b5)/B^b}

B^b/A^b

mp

Cm^{(b5)/B^b}

B^b/A^b G^b/B^b N.C. *gva*.....

gva bassa.....

N.C. *(gva)*..... Gm/F Fm7 E F A^bGmA E^bdim G^bF Gm

(gva bassa).....

